

# Kodak

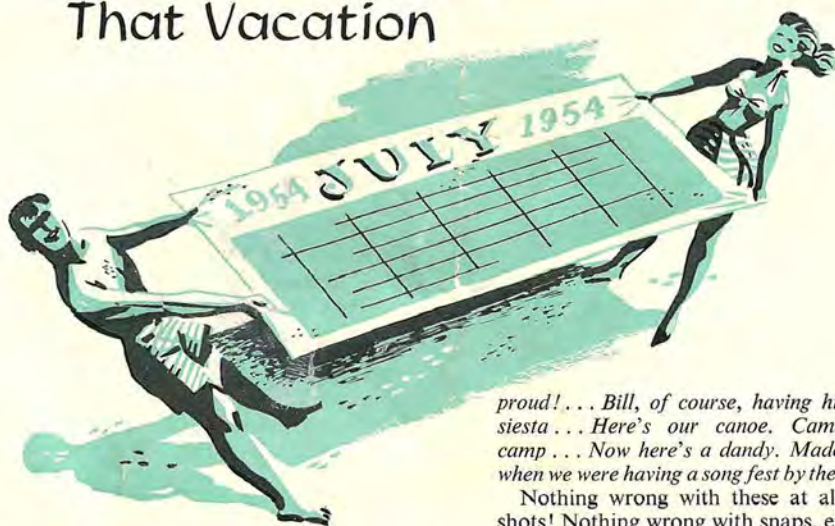
# Movie News

For both 8mm. and 16mm. movie makers

Published by Eastman Kodak Company, Rochester 4, N. Y.

## STRETCH

### That Vacation



**L**UCKY YOU! Your vacation can last for years. Movies made *this* year make it possible—and this issue of *Kodak Movie News* will help you make the best vacation movies ever.

First off, however, we should agree on one point: You're going to make a *movie* of your holidays. We don't mean writing and following a scenario—that's a swell idea, if you have the time and patience for it. Most of us don't. But we do want to take advantage of that happy faculty of our movie cameras for telling a *story*: Let's point this up by thinking back to a year when you made a snapshot record of a vacation and came up with a fistful of fine prints. You are, let's further assume, showing them to friends.

*"Here's the camp we stayed at . . . This is the dock off which we swam . . . Here's our lake. Pretty, eh? . . . Helen and Don Warren—they're from Cleveland—had the camp around the point . . . This is the bass Jimmy caught. Was he ever*

*proud! . . . Bill, of course, having his afternoon siesta . . . Here's our canoe. Came with the camp . . . Now here's a dandy. Made it at night when we were having a song fest by the beach fire."*

Nothing wrong with these at all—as snapshots! Nothing wrong with snaps, either, *unless you take them with a movie camera.*

#### **In movies—shoot in sequences!**

For example—Jimmy and his bass. He didn't just pull it out of a hat. He *fished* for it. He rigged up his line and rod . . . baited the hook . . . screwed up his face in concentration . . . cast the bait by a log . . . by a rock . . . near some lily pads. And, when that bass hit, he almost jumped out of his seat! It walked water on its tail, too. Lots of fight. But he handled it just right. Bill netted it when Jimmy got it alongside . . . took it off the hook for him. Proud? That boy spent an hour patting it out beside a ruler, trying to prove it was eleven inches, even, and not ten-and-seven-eighths!

*That's a movie.* It tells a *story*. Matter of fact, it tells it just about as *you* would tell it if you were relating Jimmy's big moment to a friend. And that is precisely the kind of story you *can* tell—in motion and in color—with your movie camera! (Continued over the page)



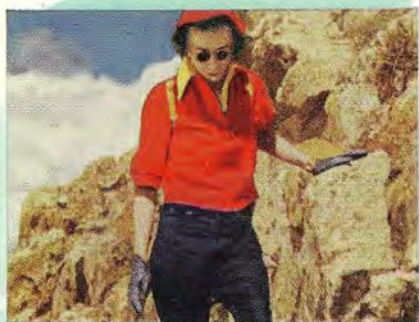
You can't, of course, make a little movie of everything you see and do on a vacation. But you can of its high spots, and then spell them out with the interesting odds and ends you'll inevitably collect with your camera. All told, they'll really give you the *feel* of your holidays. And when you screen them, next year, or several years from now, you'll find yourselves scrunching down into your easy chairs and taking on those same cat-and-canary-feather expressions you reflected the first morning of your holiday when you stepped out into the sun, with your whole vacation stretching invitingly before you.

### Two movie "musts"

There are two factors essential to this business of shooting in sequences and not in shots. One has to do with pace and distance. The other with film.

The first is easily grasped. You're having your first dip at the vacation site. *Beautiful spot to swim. Calm. Mirrorlike. Shoot it. Ten . . . twelve . . . seconds of it. From well back. Is the water cold? You dip in a toe. Shoot that. Up close. Three . . . four . . . seconds of it. Wow—it's like ice! Your face shows it. Get that. Again up close. Again briefly. And again you're telling a story—just as you'd "talk it"!*

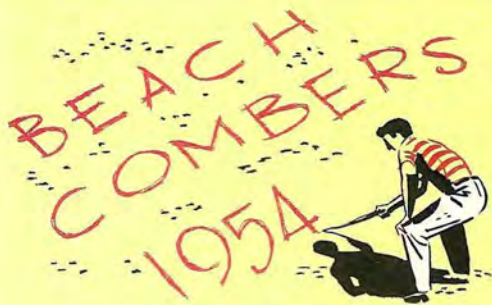
The film factor? Just this: *take enough*. It's really a small price to pay for the fun you'll have . . . the fun you'll save . . . the pleasure it will reproduce in the years to come.



by Dr. H. C. Staehle, Rochester, N. Y.



The illustrations on these pages are from the movie films of readers of Kodak Movie News.



(Scratch your title on wet sand at water's edge. Shoot it just before a wave "wipes" it out.)

Most vacation movies tell of the good times that were had. Too few tell where. Yet the charm of the vacation site is the compelling reason for its choice. Here, perhaps, is a pattern by which you can build this year's vacation reels. (c.u. means close-up; e.c.u., extreme close-up; m.s., medium shot; l.s., long shot.)

**c.u.** Town sign. (Watch that background! Blue sky will be best.)

**l.s.** Cottage, inn, or camp—from distance, showing setting.

**m.s.** Host advancing down steps or walk.

**c.u.** His smiling greeting.

**l.s.** Your introduction to, and introduction of, the vacation site. Have your subjects

**and**  
**m.s.** forget the camera! The point, here, is to show *where* you holidayed, *what* it looks like.



by Ernest Miller, Chatham, N. J.





Then several vacation-activity sequences. Yet you won't spend *all* your time diving, swimming, fishing, sun-bathing. Lots of hours will be devoted to taking in local citizens and *their* activities . . .

- c.u. Name of lobster boat on stern or bow.
- c.u. The tanned and smiling skipper.
- e.c.u. He spins the engine. (Sure thing! Take your camera along—you, and your future movie audiences, will be glad you did.)
- c.u. Sputtering exhaust.
- m.s. Retreating dock.
- e.c.u. Curling bow wave.
- m.s. Passing buoy.
- c.u. Skipper points.
- m.s. Approaching lobster-trap buoy.
- c.u. Skipper cuts engine.
- m.s. Skipper hauls in trap.
- e.c.u. Trap on board.
- c.u. Its indignant inmates.

*And so it goes. Grand local color . . . paralleled, anywhere—whether at shore, mountains, or plains.*

Then more of your own vacation activities. *Now* your film needs a climactic sequence, and chances are good the area offers it. If the locale is western—a rodeo. If north woods—loggers' exhibitions. If lakeside—a water-sports contest. If at the shore—a regatta, water carnival, beauty parade.

The whole adds up to a vacation movie—fun to make, fun to see, fine to have and to hold.



by Margaret L. Jones, Oklahoma City, Okla.



by J. T. Hopf, Newport, R. I.



by Dr. C. W. Odell, South Bend, Ind.



by John Jay, Williamstown, Mass.







**A** CARRYING CASE is not only good protection . . . it caddies its contents better than you can tote them by hand or in pocket. Kodak

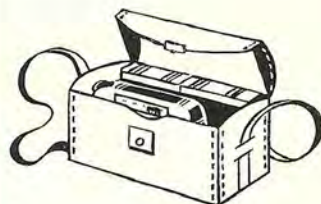
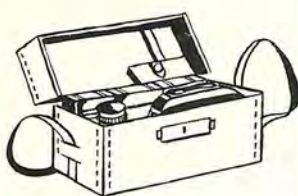
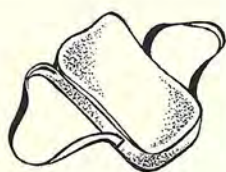
makes several cases for its cameras.

The Brownie Movie Camera Field Case is a pleasure to have on your neck. For *it* holds the camera. To shoot, just unsnap its drop front. The camera's still cradled, and all operating controls are accessible. \$4.

The soft, morocco-grain leather Zipcase will hold just about any Kodak movie camera except the Brownie and the fabulous Special II Cameras. (There are individual cases for them.) You can carry it by handstrap or sling it over your shoulder by its extension strap. \$7.25.

Then there's the smart, rugged cowhide Compartment Case for Kodak's talented "Magazine Royal" and film cartons. The case befits the camera. \$14.50.

The Combination Case is another beauty of top-grained cowhide. For camera, extra lens or filter, and two film cartons, it accepts about any Kodak movie camera except the Brownie, Special II, and Royal. \$29.95.



### How about filters?

You needn't do more than shoot and see your first carton of Kodachrome Film to appreciate that filters aren't essential to wonderful color movies. Yet there are two that are decidedly helpful. One's the Kodak Daylight Filter for Kodak Type A Color Films—which is both its name and its function. It color balances indoor, Type A Film for use outdoors under "blue" daylight. Gives the same grand color . . . calls for the same exposures. For roll-loading cameras, especially, it's great to be set to shoot any time, anywhere—and this inexpensive little filter turns the trick.

And vacationtime is a good time to have a Kodak Skylight Filter along for outdoor color

shooting. You won't want it for everyday holiday filming. But it does do wonders with the "bluish" tinge that comes of ultraviolet light which you can't see when you shoot, but which Kodachrome Film can—in distant over-water scenes, views from airplanes or mountaintops, and in long-range western vistas. (Incidentally, the Daylight Filter, previously mentioned, likewise takes care of ultraviolet light for Type A color film!)

Another item you'll want, we think, is the amazing little book shown across the page. And another, if your camera accepts a telephoto, might well be the fine Kodak lens described farther along in this issue. If your dealer does not momentarily have them in stock, ask him to order them for you.





## If a Film Carton Could Say “Whew”

THIS is the season when you, your movie camera, and your film supply all appreciate the shade!

Sure, it's great to be out in the sun—a good part of the time. But film doesn't like *too* much heat. It doesn't exactly hanker for an overdose of humidity, either.

Kodak takes care of the humidity angle—up to the time you open a carton—by giving tropical packing to all its Cine-Kodak Kodachrome Films. They're *sealed* against moisture. But once you've broken the seal, in really humid climates, the smart thing to do is use up that good film fairly soon and pack it off to a Kodak processing station for the pictures to be “fixed.”

### Hot-weather hints

Film can “take” hot sunlight, to a reasonable degree. But film in a carton or camera shouldn't be given too much of it on really blistering days. And watch where you carry film when touring in the family car. Three bad spots are car glove compartments, rear-seat decks under sunlit rear windows, and car trunks.

The best long-term location for film on hot summer days is with you—in the shade.



Here's a  
Potent Palmful  
of Movie Know-how!



ITS PAGES measure only  $3\frac{3}{4} \times 4\frac{3}{4}$  inches. There are but 32 of them. Yet on them there is more movie-making information than you'll meet up with in a month of sunny Sundays!

The Kodak Cine Photoguide contains exposure “dope” for all films, in all climes, for all subjects—outdoors and indoors. Filter data. How to tell a movie story—built around one of the several dial computers in the book. This one computer *tells* you what angle to shoot first . . . from what distance . . . for how many seconds . . . what shot comes next . . . and next . . . and next. It “edits” your film right in your camera! Then there are pages on what auxiliary lens to choose and use . . . the field width of that lens at any distance . . . its depth of field at that distance. Ditto with Portra (close-up) Lenses that slip over most *any* lens.

It's all there, in one, smart-looking, palm-sized volume. And the Kodak Cine Photoguide is only \$1.75.





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# Good Shots

Let's see your "good shots"! Remember that close-ups, scenes of simple composition, are best. And, of course, *they must be sharp*. Send film clippings only—please. Three movie frames are enough—only 1/5 of a second's screen action! Address "Good Shots," Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.

1. *John Jay, Williamstown, Mass.*—It's unposed, well composed, and a sample of Mr. Jay's talent for "looking around" with his movie camera. *F/8-f/11*.

2. *Martin Drayson, Elmhurst, L. I.*—Here's a real close-up! And that's the way to film flowers. Imagine this iris on a five-foot screen! *F/8*.

3. *James R. Oswald, Chicago, Ill.*—Know a quiet lake like this . . . where fishin' is fun . . . where you can camera-angle for composition, as did Mr. Oswald? *F/8*.

4. *Roy A. Whipple, Hot Springs, Ark.*—Good composition, this. And Mr. Whipple knew it the moment he looked in his camera's finder. *F/8*.

5. *Robert W. Dent, Chicago, Ill.*—We just naturally like this one because it appears unposed and is up close. You can't get too many close-ups! (Photoflood light.)



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by Warren Doremus, Rochester, N. Y.



by Graeme J. Paxton, Milwaukee, Wisc.

## When You Come to the End of a Perfect Day— Shoot it!

**T**HAT'S right—when the sun gets so low you can't shoot *BY* its light, wheel around and shoot *AT* IT. There simply *aren't* movie subjects any more beautiful!

And sunsets are so *easy* to film. You have a movie camera. You can get a carton of Daylight Kodachrome Film at your dealer's. And there's a glorious sunset scheduled most any day now. All that's left to do is guess the right exposure . . . shoot from the right camera position.

There is a little guesswork in gauging exposure. But nothing that the suggestions on this page and a little experience won't cure. And, after all, if you are a little bit off in exposure, you've only, in effect, moved the clock back or ahead a few minutes.

When shooting, you'll want some clouds by or over the sun, of course. If you can look at it without discomfort, although it is still "bright," try *f/4*. If the sun is still up but well covered by clouds or haze, try *f/2.8* or *f/2.7*. If it has just set, shoot at *f/2.8*, *f/2.7*, or *f/1.9*. If it's down, with the sky still brilliantly streaked, use *f/1.9*, or wider if possible.

The best camera position? You'll recognize *that* when you see it in your camera's finder. On this page are a few examples from the films of movie makers who have hit the target.



by James L. Loder, Salem, Ore.



by Howard W. Miller, Tucson, Ariz.



by E. B. Brink, Detroit, Mich.



# "Floating Power" in a Projector?

**T**HAT's right. That's what makes the Brownie Movie Projector so versatile. That's what makes it so quiet.

The "Brownie," you see, is new. It's completely new. New thinking is behind every stage of it, beginning with the moment it was only a gleam in the eye of a development engineer.

His assignment was simple enough, in a way. *"Forget everything you've ever heard about movie projectors. Dream up one for us that's quiet . . . that's rugged . . . that's easier to operate than any movie projector in history. It will be nice if it will halt to show "stills," reverse for comedy effects, as well as rewind at a good clip. And make it look as nice and trim as the Brownie Movie Camera."*

And that's just what he did!

How he achieved it is quite a story, but the nub of it is "floating power." One handy knob starts it for normal forward projection . . . halts it to "freeze" a still on the screen of just the split-second expression or gesture that's most appealing . . . starts reverse projection to bring a diver flying back out of the water feet first. And all this is possible because that development engineer conceived a gearless drive that works like so: An extended drive shaft ends in a tapered, hard-rubber driving member. This doesn't touch anything when the control knob



is clicked to "Still." Clicked to "Forward," it engages by friction drive with one of two flanged disks connected to the shutter shaft—and the film moves forward. Clicked to "Reverse," and the driving member moves over and snuggles against an opposing flanged disk. The film reverses. Simple as that!

He thought of lots of other things, too. Such as oil-impregnated nylon gears, pinions, and pulldown cams. In fact, you never have to oil the Brownie!

If you've yet to buy your projector, better buy Brownie. It fills its 30-inch-wide, brilliantly beaded Brownie Projection Screen. The Projector is but \$62; the Screen, \$4.50. You can get them at—or through—your Kodak dealer.





## There's Shootin' To Be Done



**G**REAT stuff, this business of being a child. Great movie material, too—if you can see as well as he that that bush over thar is a gun-totin' train robber . . . that lawn chair conceals a four-eared spaceman . . . or that battered doll is a truly beautiful baby, ready for her bath and party dress. For kids are cutest when they are themselves in their serious world of make-believe.

Movies of childhood activities like these require little or no direction. The play is on—all you must do is understand its cues and context, see and follow it through the eyes of its intent and active participants.

Take that pint-sized ranger over there, buckling on his six-shooters. Chances are, he's got wind of Two-Gun Timmy's plan to stick up the stagecoach in Rattlesnake Gulch and is aimin' to tag along on his trusty tricycle. Yup—there's ol' Pete, the driver, packing the payroll in his lunch box, strapping it down on his express wagon, and hitching up the patient setter to the shaft. And over behind the hedge, sure enough, is Two-Gun, peering menacingly from under the brim of his 3¾-gallon hat. Plain as the nose on your face, what's a-brewin'. Thing for a law-abidin' parent and cameraman to do is to keep out of harm's way—sneakin' in now 'n then for a close-up or two . . . takin' a short cut every so often to do his own shootin' when the chase is on . . . discouragin' any "necktie party" when Two-Gun is brought to bay . . . bein' a bit handy with some cold pop for the neighborhood posse when the shootin's over.

The kids will love the game . . . be thrilled to pieces with your movies of it. And you'll count them the finest films in the family diary!





# If You Had This Lens...



If you had this lens,  
you could make unposed,  
unsuspected close-ups of  
a child many feet distant...



If you had this lens,  
you could get almost  
microscopic close-ups of  
really minute subjects, too...



If you had this lens,  
you could reach way out  
across many hundreds  
of feet of water to  
get a shot like this...



If you had this lens,  
you could fill your  
screen with a single  
beautiful blossom...



IN FACT, there are many reasons why you could use this fine lens—if *yours* is a movie camera taking auxiliary lenses. It's but one of eight Kodak Cine Ektanon and Ektar Lenses you could use. We suggest this Ektanon 38mm.  $f/2.8$  Lens because its magnifying properties are adequate for most telephoto subjects... it applies *directly* to most 8mm. interchangeable-lens cameras without any adapter (an exception being Cine-Kodak Magazine 8 Cameras, for which we'd recommend the 38mm.  $f/2.5$  Kodak Cine Ektanon Lens—and for which a Type M Adapter is required)... its focal length is not *too* long for hand-held camera shooting... and because it is so reasonably priced at \$46.50.

Your Kodak dealer should have the Kodak Cine Ektanon Lens, 38mm.  $f/2.8$ . If not, he can order it for you. Or write Rochester, N. Y.

Ask your dealer, or  
write for Kodak's  
free and fully  
illustrated lens  
booklet C1-6







## Shake Hands With a Wonderful Little Movie Maker!

You *know* it's right the moment you pick it up. It's right for everyday movie making because it's so easy to use. Loading's simply a matter of opening its hinged cover and slipping in a film magazine. *Any* Cine-Kodak Film—outdoor or indoor color . . . super-fast black-and-white. Unloading's as easy—and you can switch film, any time, without wasting a single frame. You don't even have to focus its fine, fast  $f/1.9$  lens if you don't want to. Just set it at 15 feet for "universal focus"—and everything's sharp.

It's right for advanced shooting, too. You can pin-point focus from 2 feet to infinity . . . shoot at 16, 24, 32, or 64 frames per second . . . use any of seven Kodak Cine Lenses—see page 10!—and the Magazine 8's enclosed finder adjusts to show the field of each!

There are many other reasons why you won't want to put down the Cine-Kodak Magazine 8 Camera, once you've picked it up. \$149.50—and well worth it, you can see it at, order it through, your Kodak dealer. Ask him, too, for free folder C3-2. Or write . . .

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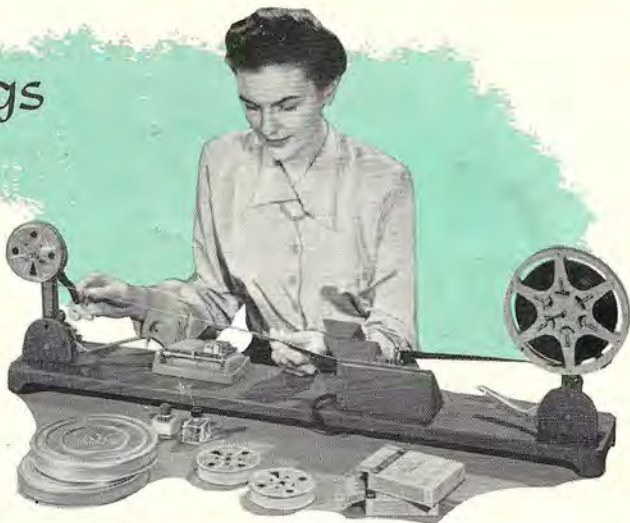
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Rochester, N. Y.

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## Clippings

Are we right in believing that you use 8mm. film? There are two versions of *Kodak Movie News* . . . identical in almost every respect except in their pages on 8mm. or 16mm. equipment . . . each intended to be most helpful in its field. If our records are wrong, and you use 16mm. equipment, please fill in "16" here . . . . . and mail back this *whole page*—including the addressing area above—to Dept. 6, Eastman Kodak Company, Rochester 4, N. Y., so we can better locate you on our mailing list. We'll promptly change our records and mail back our "16mm." July-August *Kodak Movie News*!



Did you notice that *Kodak Movie News* is larger this issue? Through extra pages we expect to be better able to answer any questions you may have on movie making. If we don't answer *yours*, don't hesitate to write *Kodak Movie News*, Eastman Kodak Company, 343 State Street, Rochester 4, N. Y.

How did we get your name and address? Chances are, from a carton of Cine-Kodak Film you sent to a Kodak processing station. The address, above, is just the way we read it from the carton—although your name may have been somewhat abbreviated by the electronic device that interprets your name in addressing. We'll appreciate your using the *same* return address on all your film cartons to help us avoid duplication. And please print them—carefully!

### Save the "News"!

We have prepared an attractive and convenient portfolio for filing your issues of *Kodak Movie News*, sized to fit bookcase or desk drawer. Just send 10 cents in coin, to cover handling, to *Kodak Movie News*, Eastman Kodak Company, Rochester 4, N. Y.



"Kodak" and "Brownie" are trade-marks.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

